THE GERMAN

How to give it
How to lead it
How to dance it

By
TWO AMATEUR LEADERS

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TWO AMATEUR LEADERS.

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DEDICATION.

TO THE MANY PRETTY GIRLS
AND GRACEFUL DANCERS OF AMERICA,
IN MEMORY OF THE MANY PLEASANT GERMANS
ENJOYED WITH THEM, AND WITHOUT DISTINC-
TION OF PARTIES OR PLACES—KNOWING
NO NORTH, NO SOUTH, NO EAST, AND
NO WEST—EXCEPT THAT THE FAIR
GIRLS OF ALL ARE FAIR—THIS
LITTLE WORK IS INSCRIBED,

BY

THE AUTHORS.

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PREFACE.

OF the almost countless varieties of that "poetry of motion" that has served in the past for the recreation, the entertainment and, at times, even the occupation of society in its hours of ease, perhaps no other has presented so many claims to popular favor, or promised to be so lasting a favorite, as the modern "German." From the stately Minuet and lively *Gavottes* of our ancestors, down through the graceful Waltz and sprightly Polkas, Mazurkas, Galops, and their various rivals of later years, each has had its points of attraction, and has in turn been celebrated by the poet and illustrated by the artist; but the "German" —embracing and claiming as its own all the graces, all the sprightliness, and more than all the variety of all its predecessors combined—is as yet without a literature or a history.

It is true that in certain late publications by professional dancers, some space has been devoted to *the* modern dance; some set figures have been described

and a few general rules given that may be suited to the public ball-room, where both good and bad dancers meet together, and where new and beautiful figures cannot be successfully introduced; but the true field of the "German" is the drawing-room, or private ball-room, where the most graceful and elegant dancers are found, and where the inventive genius of a ready and practiced leader can be fully appreciated by his friends.

The writers of this little book themselves found, when first called upon to lead, the want of some such guide as they propose this to be; and they hope, therefore, that it will save many of their friends and fellow-dancers much of the trouble and embarrassment that they themselves experienced.

As the figures of the "German" are now, we may say, numberless, and growing by scores each season, we have no idea of giving even the names of all of them; but from the many have selected a hundred, many of them old, many of them new, while not a few we present as original. Most of these have been danced at "Germans" of our leading, and all of them have been danced by us; so that, knowing them as we do, we have no hesitation in recommending them as being both interesting and entirely practical. These figures are particularly adapted to parlor "Germans," though most of them can be equally well introduced into the ball-room; and, as we wish to make our effort as wide-reaching as practicable, we

follow them with some half-a-dozen very beautiful and elaborate figures for floors more spacious than are usually found in private residences. We supplement the figures with a short chapter on hints for "getting up" figures; by the aid of which, and with a knowledge of the figures given, the reader will find that he can, with very little trouble, vary, combine and invent almost to infinity.

As we intend describing the figures carefully and in detail, the larger part of our book will be devoted to them; but, in addition to this, we propose to treat the whole subject more or less fully, both from a social and technical standpoint.

The first chapter will be a little plea for "Germans" as contrasted with ordinary dancing parties; for, notwithstanding the strong position that the dance has already secured, and its rapid growth, there is room for its still greater popularity, and we feel sure that if others looked upon it as we do it would at once gain the place it is destined to hold.

As the hospitable rooms of many society ladies are being opened for "Germans" for the first time, a chapter has been devoted to the duties of the hostess on such occasions, suggesting such arrangements as shall be most agreeable to her guests and at the same time cause least trouble to herself. In this will be found hints as to most suitable refreshments, the covering of carpets,

etc. For her convenience, also, we give, in an Appendix, approximate estimates of cost.

Another chapter refers to certain points of the social etiquette of the dance, answering certain questions that are very frequently asked. In this we will try to avoid such crude directions as are sometimes found in books, as "How to Behave," etc., as we are writing to and for ladies and gentlemen, and will not presume so far as to offer instructions on such points.

Next will follow — and this we consider perhaps the most important part of our little treatise — some chapters addressed to the leader, in which it shall be our effort to advise him concisely of what our experience has taught us should and should not be done to have that order, interest and elegance without which each and every "German" must prove a comparative failure.

Trusting that these prefatory remarks will satisfactorily explain — as all candidates for public favor should be able to do — the *raison d'etre* of their little venture, the authors beg to subscribe themselves the Dancing Public's respectful and for all time anonymous

Servants and friends,

—— —— AND —— ——

THE GERMAN.

TO ALL READERS—THE GERMAN.

AS its name suggests, this most delightful member of the Terpsichorean family originates in and comes to us from *Das Vaterland*, where, indeed, it reaches its greatest perfection, and where it is known by its proper appellation, "*Der Cottillon.*"

In this country the "German" is altogether a city luxury; in the rural districts it is generally known only by reputation, and is apt to be classed by the very "proper," who have never witnessed its graceful evolutions, as one of those foreign importations that may be justly suspected of being "naughty" as well as "nice." Even in our cities "Germans" are as yet few, compared with the numerous

"general parties," if we may use the term, and we have even found many society people who have never seen one danced, and have only a vague idea of its general characteristics.

Now, to us this ignorance seems almost sinful; and right here let us enter a plea for our favorite by showing its advantages over an ordinary dancing party.

You are invited by Mrs. A, who is not yet a convert to the "German," to attend a large party; you are persuaded, fair reader, by some friend or admirer to send your acceptance, and accept his escort. The night of the party arrives, and, fully satisfied with your simply perfect toilet, you put on your wraps, and float down the stairs into the parlor, where your escort is awaiting you, his evening dress carefully protected from any mischance by the voluminous folds of his ulster. The carriage is at the door, you are ready to start; but wait, it is only nine o'clock, and it would never do in the world to reach the house of entertainment until ten. So you sit in your

too well warmed parlor with your wraps all on, for you dare not remove them, because it would "disarrange things so." The moments drag wearily on, until at last you can safely start; and all hot, flushed, and, forgive the term, just a little cross, you are rolled to your destination. You hurry on your gloves and slippers, for in your anxiety not to be too early, you have somewhat overdone the thing and are rather late. With the assistance of the maid-in-waiting, you are at last ready, and, hotter and crosser than before, you enter the crowded rooms, pay your addresses to Mrs. A, with a hope that now you can enjoy yourself. You attempt to dance, are pushed backward and forward by the swaying crowd; you feel a tug on your dress, followed by an ominous r-r-rip, and the beautiful fabric on which you spent so much time, and in which you took so much pride, is a "total wreck." You look round for a place to sit down,— not a chair to be seen in all those elegant apartments. So, tired as you are, you walk round,

try to smile, have your dress stepped upon again and again, and are jostled until you fairly ache; but then, *what a good time you are having!*

The musicians strike up a march, but you think to yourself that it would be more appropriate for them to play "There is Rest for the Weary," for now you can sit down and have a cooling ice. Vain hope! The few chairs in the supper-room are already occupied, and most probably all available stair-room also. So you take your place with the others against the wall, while your escort, after what seems to you a small eternity of time, returns flushed with success, though his immaculate costume is stained and "mussed," and hands you, with an air of triumph, a very large napkin, a dessert spoon, a plate on which there is a little "dab" of ice and an infinitesimal macaroon — it is too much! and you exclaim with Hood:

"Oh! would that I were dead now,
Or up in my bed now,
To cover up my head now,
And have a good cry."

It is very late, or rather very early; you put on your wraps and, after waiting in the close hall for a long time, your carriage is finally found, and in the cold gray light that precedes the dawn you reach your home, and with a sigh of relief seek rest in the arms of "Nature's sweet restorer." The next day you are languid and tired, while your escort must reach his business at the usual hour, and in order to be in a condition to go through the daily routine may be tempted to use stimulants. Such, we think, is not an unfair portrayal of a modern "crush party," the kind of entertainment so much in vogue during the "season," and invariably designated "a most delightful affair," "such a good time," etc.

Give us your candid opinion, kind reader. Is our picture overdrawn?

Let us now call your attention to another scene, also a dancing party, but pray note the difference in its details.

Your neighbor, Mrs. B, invites you to a "German" for ten days hence. "Dancing to

commence at nine o'clock." What a change! Before, you were all uncertainty as to the time you ought to reach the party; now, you know that you must be there by the hour mentioned. At half-past eight your escort arrives; you have ample time to reach the house, arrange your toilet, and converse with your hostess and numerous friends. At precisely nine o'clock, the leader gives the signal for you to take your place, and you settle yourself in the chair that has been provided, with a feeling of rest and contentment. The music commences, the leader gives you a new and entertaining figure; there are always just the right number of couples on the floor at a time, thus giving you plenty of room in which to enjoy a good waltz; your dress is neither stepped on nor torn, and you are not jostled about nor pushed out of your place or out of temper.

By the time your interest in one figure begins to flag, another is "on the carpet," and so the time flies, until, almost before you are aware

of their necessity, refreshments in the shape of exhilarating bouillon and cooling ices are passed round. You are comfortably seated, there is time and opportunity for lively conversation, and "the ball is kept rolling." What a hollow mockery was Mrs. A's supper in comparison! Soon you are ready for a new figure and new excitement, and finally, when, unfatigued, you leave for home, you are sincerely sorry that the entertainment is over, and feel that

"There are moments in life which are never forgot,
They heighten and brighten as time steals away;
They give a new charm to the happiest lot,
And they shine on the glow of the loveliest day."

How different from our former quotation! The next morning you rise in no way languid or depressed, and your escort is able to attend to his business affairs as usual.

Now, fair friend, which, think you, was the pleasanter entertainment?

Remember, in speaking of the "German," we have reference only to one that is properly

conducted and well led. Many say, "But we cannot give a 'German,' we do not know how." For this purpose was this little volume written. Follow carefully the hints you find between its covers, and we will promise that your "German" will be a grand success.

Some of our many friends tell us that they cannot afford to give a large party, and cannot give a small one and discharge their indebtedness. To them we say, "Give two 'Germans.'" Many of your friends will not come because they do not dance, so you will have plenty of room; those who do come will be delighted, the expense will be trifling, and all your social indebtedness will be canceled. Others again tell us that, owing to their small houses, they cannot entertain at all. To this we answer, that we have rarely found a house too small for a "German." The usual city house, with its long, narrow rooms, is very well adapted for small "Germans," and, by examining the figures given farther on, you will find many suited to just such houses. Finally, we claim

for the "German," that it is provocative of more general conversation than the waltz, galop or other dances lately in vogue. It has been claimed, as regards these, that they give so little opportunity for conversation, that this has degenerated into a few disjointed sentences regarding the "last party," "latest engagement," and the like; while some "dancing men" are credited with expressing a dislike for the "German," solely because, being so long with one partner, they have to talk. "Can't stand like a stick, you know," "such a bore, you know," etc. This is sad, but how will you correct it? As the French say, "We like dancing—we dance." In fact, society *will* dance; and, if this be so, we claim that that saltatorial exercise that cultivates not only the physical but promotes special and even, to some extent, general conversation, is preferable to those that discourage and even prevent any, even the mildest, interchange of thought. To sum up, the "German" is by far the most agreeable of modern dancing entertainments, besides being

the least expensive and the best adapted to all styles of houses, while it also gives the least trouble and the most satisfaction to all concerned.

We fully believe that it is destined to be *the* dance of the future, and we only hope that our modest effort will aid in making it more fully the dance of the present.

TO THE HOSTESS—HER DUTIES.

TO those of our fair readers who have never given a "German," but who may at this or some future time desire to do so, this chapter is especially addressed; although we hope that some even who are accustomed to this species of entertainment, may possibly derive from it some useful hints.

First to be considered is your invitation list, for in this much greater care should be exercised than is required for an ordinary dancing party. Judge as well as you can what proportion of those invited will accept, and calculate on this number being just what you can comfortably seat. Avoid crowding,—you had better give two parties than have one uncomfortably large.

Try to have an equal number of ladies and gentlemen, but, should it be necessary to have

a preponderance of either, let the gentlemen be in excess. Rest assured that where there is an excess of ladies at a "German," failure is a foregone conclusion. Try to select those of your friends who know each other best, for almost in direct ratio to the degree of friendly intimacy existing between the dancers will be the pleasure of the evening.

Send out your invitations at least a week or ten days in advance; and to insure that system and order so necessary in a "German," it is best to always mention the time that dancing will commence. It is also advisable to fix the time of closing, and to have the dancing end promptly at the time named, and thus avoid that gradual departure of your guests which makes an entertainment close feebly and wearily. Many people have general dancing during the first part of the evening. This we would not advise, as, even if it does not give you more dancers than your rooms will comfortably accommodate, it is apt to unpleasantly crowd them with those who

remain as lookers-on at your "German"; besides, the first freshness of the evening's enjoyment is lost on a mere prelude to the real entertainment.

Now for the arrangement of your rooms. Remove all unnecessary furniture, also all fire-stands, projecting fenders, and everything of the kind. If you have flowers, do not place them on stands or tables about your rooms; such things are almost certain to cause accidents, that are not only annoying to yourself, but also productive of embarrassment to your unfortunate and in most cases innocent guests.

Next see to your floor, on which depends, of course, much of the enjoyment of the evening. An ingrain or Brussels carpet, covered with heavy unbleached muslin, makes the best surface for dancing that we have ever found. The covering should be laid by an experienced hand; do not trust this to your servants. A velvet or Turkey carpet had better be removed, if convenient. It gives, even

with the best of covering, too soft a surface, and is consequently fatiguing to dancers. If you do not remove it, then place a layer of heavy paper between it and the muslin or canvas. A bare floor, unless specially made for dancing, should also be covered with heavy paper and muslin, or some similar material. It remains but to speak of the chairs. There should be only one row, placed next to the wall. They should be small and of uniform size. The best for this purpose are light camp chairs, which can be obtained at theatres or lecture-rooms; a small piece of soft cloth tied on the back of each chair will prevent their marring the walls.

About music, tastes differ. For only two pieces we prefer violin and piano; for a third we would add a cornet, and for a fourth a violoncello. Should a larger number be desired, leave the selection to the orchestra leader. Where the musicians should be placed depends so much on the plan of your house that we can only give a general suggestion.

Put them where they will be heard to the best advantage, but always out of the way, and avoid having chairs so near that the music will interfere with conversation.

One more suggestion before we close this branch of our subject. Have some cooling drink,—lemonade, frappé, or what you please,—in a convenient place for the use of your guests during the evening.

Finally, a word on the choice of a leader. Any one of your friends who is familiar with your household appointments, and has a fair amount of energy and a good command of himself, may, by carefully reading up our directions to leaders, make a success of your "German."

Having once honored a gentleman by your choice, give him *carte blanche.* Let him have the benefit of such suggestions as may occur to you, but do not embarrass him by too particular directions. It is better to let him choose your favors; limit him only as to their cost.

It is quite probable that many of our fair

and hospitable friends, after reading this chapter, will declare that they have learned nothing new, and that we have advanced no original ideas. To such we can only reply that this little work is written for those who know less on the subject than we do. There are doubtless many who know as much or more, and if such an one come across our book and find it of no use to herself, she may confer a favor on some less well-informed friend in society, by passing it over to her.

TO DANCERS—"POINTS."

RESPONDEZ *S'il Vous Plait* just as soon after receiving your invitation as you can, *and sooner if possible*, which very palpable Hibernicism simply means that it is so important for the success of your hostess' "German" that she should know just how many and just who are coming, that if there be a doubt in your mind of your ability to be present, beyond the ordinary chances of life and health, "regret." In other words, deprive yourself of a possible chance of enjoyment rather than keep her in uncertainty for a moment, or delay her in filling your place.

ETIQUETTE OF THE "GERMAN."

Under the heading of "Etiquette," we propose to answer a few questions that, as leaders, we have had frequently asked us; and

also to refer to some little matters about which even some constant "German" goers feel more or less uncertain. One of these questions is, "May a lady favor or otherwise invite a gentleman to dance, with whom she is not acquainted, and *vice versa?*" We answer, theoretically "Yes," but generally, in practice, "No." Theoretically "Yes," because we say, with our London cousins, "our hostess will invite no objectionable guests to meet us." So we say and hope, but, as a fact, people's opinions of the desirability of the acquaintance of certain others may differ; the knowledge of others possessed by our hostess may not be as good as her intentions; and the greater freedom of our social life makes it, for a lady, less easy to dance with a gentleman in the evening, and quite ignore him the next day when they meet, than it is in other countries. Therefore we again answer "No" to the question generally; while there are especial cases when it may be not only allowable, but necessary. For instance, suppose that *all* of your acquaintances

are "up," and that by not dancing you will spoil a figure. In such a case, unless you know a person to be objectionable, or unless he be personally most disagreeable to you, you can hardly avoid the alternative. At the conclusion of the figure, the gentleman should request an introduction to the lady. The leader will perform this ceremony, should there be no one else at hand, he being the Master of Ceremonies, as well as acquainted, for the evening, with every one present. During a figure, when also it is often necessary for strangers to dance together, the same general principles and forms should be followed. Of course, in either of the above cases, to decline such an invitation is out of the question.

Another frequent inquiry is, "Should one return a favor?" To this we can only reply, "Consult the general rules of politeness. You have received a very pretty little compliment; do you not think you should acknowledge it as you would a favor of any kind on any other occasion?"

Now some advice about "favoring," generally. First, make the favor that you confer *a gift;* do not use it as an investment to be repaid in dances. Second, do not confine your favors to merely the "perfect dancers," but rather confer them upon those whom you wish to favor. Dancing should be but a means of enjoying or entertaining society — a pastime, not a game played for profit. Third, look around you now and then for a corsage or coat unadorned by favors. We speak more particularly on this point to gentlemen, for we have seen faces, perhaps not brilliant, but fair and womanly, that when for a moment they have dropped the mask of society, have shown an expression of sadness and disappointment, that a very little kind thoughtfulness would have dispelled. If all could understand this, as we believe most do, this little hint would not be needed. The brilliant and favored of society are sometimes apt to think that because in the "German" all have partners, and consequently all dance, that, there-

fore, there are no "wall-flowers." A little unselfishness on the part of some of these would make this really, as well as literally, true. You who are much "favored," and whose favors are greatly prized, see to it.

A word about "special favors." The giving of these is a custom more honored in the breach than in the observance. The *sentiment* is not good. Do not buy popularity; gain it by work if you think best, but do not purchase it. A gentleman should never offer a lady, who is a mere acquaintance, an expensive present, nor is it quite in good taste for her to accept it. If the acquaintance be such as to sanction the giving and receiving of costly gifts, let them be given more privately,— not before all the world.

This being our only chapter addressed to dancers in general, we will include in it a few floor directions and suggestions.

As to position. A lady should both sit and stand at her partner's right, unless especially directed otherwise by the leader.

It is the duty of each and every participant in a "German," to assist the leader in every way possible. Nothing is in such poor taste as to take offense, or show the least bad temper, at what one may happen to be directed to do. It is, of course, quite possible that the leader may lack discretion in ordering or directing what before strangers may be exceedingly embarrassing; but go through with it,—take it as fun; it is his fault and he will bear the blame.

To assist the leader, you must respond to his signals and requests promptly. Never keep on dancing after you are told to take your seat or join in a figure. Do not dance unless you are rightly "up"; such conduct on the part of an inconsiderate dancer may be fun for himself and his partner, but is most annoying to every one else.

In fine, obey the leader, and pay attention to the figures.

TO THE LEADER.

PART I.

WE will begin our remarks under this head with a few words addressed

TO GENTLEMEN WHO MAY BE INVITED TO LEAD.

The first essentials for a good and successful leader, are a cool head, an even temper, energy and confidence. If you, my good sir, ever led, or tried to lead, you know that you used or needed these qualities. If you are about to lead for the first time, you will find out that they are required. If you have ever been so unfortunate as to participate in an unsuccessful "German," the chances are that you can trace its failure to the lack of one or more of these qualities in the leader, or, if possessed by him, in his not knowing how to use them.

The "cool head," the "even temper," and

the requisite "energy," we will hope you have been endowed with by Nature. Most successful "society men" have them at least in a fair degree; and those being already yours, we feel quite sure that, by studying the directions and hints that we are about to set down for your guidance, the necessary "confidence" will be inspired in you by the consciousness that you thoroughly understand the business you have undertaken.

It is, we know, conventional, and even "quite the thing," to say that leading is "a bore." Now, it is not a bore if well done,—that is to say, if you understand the theory of the dance so as to introduce novelties, if your followers will follow, if your floor be good and a suitable number of dancers present; we know of no satisfaction greater than that which is felt by the leader. It is always a pleasure to gratify one's friends, and no place or circumstances are more favorable to this end than a well-placed, well-planned and well-danced "German."

"Leading," too, is such a simple art, that as people will always dance, and, as we believe, the "German" will be the dance of the future as well as of the present, we think that "how to lead *well*" should be a small part, at least, of a gentleman's education.

We will hope that you have consented to "lead," and so proceed. You will need these data: The number of people expected, the size of the room or rooms, the number of favors; and, in connection with this last item, let us advise — if it can be done without embarrassment — that you request the hostess' permission to purchase the favors. You will thus be able to select those that will best suit the figures that you propose to introduce.

PART II. HOW NOT TO LEAD.

There are three general methods of leading more or less followed: First, that of assuming that every one present not only knows all the figures, but knows them by particular names, which the leader calls out. This is certainly

a very easy way of leading, but is open to certain objections. For instance, "every one" does *not* know any one given figure, unless it may be some time-honored relic of the last generation of dancers. Again, if such a figure exists it is certainly *not* universally known by the same name. This system puts aside all idea of novelty and individuality, which, to practiced dancers, are the great charms of a "German." It is unnecessary to say more of this mode of leading; it is old, and, we are glad to believe, almost obsolete.

The second method consists in leading with four, six, eight or, at very large "Germans," even a dozen couples. These, at a signal from the leader, get up and "go through" the figure; other couples follow, having learned by looking on. We object to this mode of leading, because people do not know what to do when their turn comes, as conversation or surroundings are apt to distract their attention. With a competent leader, a word, or a mere wave of the hand, will often make a compli-

cated figure run perfectly smoothly, and can be heard or seen by all the dancers present; while even elaborate directions to a party of sub-leaders, to be communicated by them to the company at large, may, and probably will, result in complete failure.

Another objection to this second mode of leading is, that it requires rehearsals, which may be pleasant, but are generally inconvenient, and often impossible. Again, it takes much longer to get through a figure in this way, as most of the dancers have to wait for their turn to take favors from tables and banners. This time is wasted, and just that much of your evening lost.

Our next part will speak of the third method of leading, and in it we hope to tell

PART III. HOW TO LEAD.

Let it be *alone*,— that is, not only without other couples, but also *without a partner*. It is a fact that you have not time to lead and at the same time to carry on an interesting con-

versation with an attractive partner. Having agreed to *lead*, it is your most imperative duty to do everything in your power to make your undertaking a success. In leading alone you are on the floor all the time; you are and must be "right there" to turn this gentleman to the right, that lady to the left; to join these hands, hold that scarf, to distribute "properties," and in fact *to lead*. When alone, you are less apt to forget yourself and your business, or to either dance or talk with a lady too long; any of which indiscretions will tire those on the floor and bore those who are seated. Then there should be no particular young lady to whose side you must fly at every possible chance to entertain or be entertained, perhaps to your own comfort, but not to the comfort of those to whom your best efforts have been promised. All this time you should have for "favoring" those whom you want to "favor," and also those who have not been so fully remembered as you see they deserve to be. Everything can be said in favor of this mode

of leading,— nothing, except that which is most selfish, can be urged against it.

We will now proceed in a systematic way to state the duties of a leader, and how he may best perform them.

PART IV. SELECTING FIGURES.

In doing this you must consider the data named in Part I of this subject; that is, you must select figures to suit the number of couples present, so that by the time the figures have "run" four, five, or at most six times, all the dancers will have been on the floor. Greater repetition than this will prove monotonous and wearisome. According to the size of your room or rooms you must also select figures to occupy more or less space, bearing in mind, as a general rule, that a figure should fill a room well, but never crowd it. Another important point to keep in mind is the degree of intimacy existing among the dancers, for that which might be "lots of fun,"

"awfully jolly," and so forth, among particular friends, might be sadly out of place and liable to be condemned as childish or worse, where greater formality would be looked for.

It is customary in some of our cities to alternate a figure with a waltz, in which latter the "favoring" is done. We advise a *figure* each time, the favors to be bestowed during the figure. Our experience satisfies us that this is much more interesting.

There are two general kinds of figures; one we will for convenience call "marches," such as "Basket," "Arbor," "Vine," etc.; the others "games," such as "Fan," "Mitten," "Mirror," etc. It is well to alternate these, or at least to so arrange them that two of the latter will not come together.

We would recommend as strongly as possible having at least a fifth, or fourth, of the figures those by which every one is favored,—by chance, as in "Jerusalem," or by choice, as in "Taper" and "Gates Ajar." This helps to more equally distribute favors; and though the greatest

belles and beaux may not approve, yet it has been our experience that the majority of the dancers will like it better.

Be sure and have enough figures to take you through to the time of closing. It is also well to have a few *lively* figures in reserve, for the purpose of "waking people up," if you see they require it. Arrange your figures so that there will be an increasing interest and spirit as the evening advances; many features will suit the lively close of a merry evening that would hardly be appropriate for its more formal beginning. The idea is to work things up to a *climax*. Introduce figures chiefly that are little known; novelties and surprises add greatly to the success of your party.

Now, then, about

PART V. CHOOSING FAVORS.

First of all, have a sufficiency of them. Nothing seems to put people in such good humor as receiving a quantity of these pretty and worthless bits of tinsel and toys. Having

favors for every figure is not too many; having them for less than half the figures is too few.

Pick them out with reference to the following points and in this order: novelty, oddity or absurdity, prettiness, brilliancy and *largeness.* As to the last quality, we mean that it is well to make as great a display as convenient. Besides the conventional "German" favors, there are hundreds of toys and trinkets that add very much to the fun of the party. Almost anything of such a size that a pin will support it will answer the purpose, and the odder the better.

Flowers (of course), drums and whistles, bells, rattles, jumping jacks, colored silk cut to fit coat lapels, bead ornaments, gilt charms, dolls, fans, and pewter and indeed all other kinds of small toys.

We will here say a few words about distributing favors.

A few times in the course of an evening it may do to set the favors out on tables or banners, but as a rule it is better to *pass them*

round. This may seem to one unaccustomed to it like a large undertaking, but it is not. We have often handed twenty favors to as many people in as many seconds; the time and trouble are not noticed.

Very often, too, the leader wishes to explain a figure a little to a "set" before he has them "up," and in such cases of course he can distribute favors without loss of time.

PART VI. SCHEDULE.

One great difficulty, even to some experienced leaders, is in remembering "What comes next?" "What follows that?" "How many couples up?" "What properties?" "What favors?"— in fact, the *details* of the figure. Different leaders have different modes of making out their memoranda. The great desideratum is to have it systematic, and sufficiently full without being complicated, and also to have it so that any one point can be determined at a glance. A form that we have found exceedingly practical we insert on page 45 and

in order the better to explain ourselves we fill this in with *a* "German."

It will be noticed that we have divided the schedule into six columns, which we have numbered and labeled.

1 is simply the *number* of the figure.

2 is its name.

3 describes the "properties" required.

4 tells the number of couples up, and whether they are to "find partners," indicated by the capital letter P.

5 describes the favors; while

6 is strictly memoranda in brief, as will be seen by examination, of certain points or features of the figures that the leader may feel he will want prompting on.

SCHEDULE.

(1) No.	(2) Name.	(3) Properties.	(4) No. up. P.	(5) Favors.	(6) Remarks.
1	Basket		P.6	Flowers	
2	Lines		P.6	Noisy Toys	Ladies ½ chain, right and left, countermarch.
3	Cards	Cards	5		Ladies choose 3 gentlemen. Fix chairs.
4	Scarf	12 Scarfs	P.6	Conventional Favors.	Distribute scarfs.
5	Kings and Queens	4 Kings, 4 Queens	4		Gather cards.
6	Causeway		P.6	Bonbon Hats	Have gentlemen all face south.
7	Darts	Target and Darts.	4	Cigars to gen.	Fix target. Gentlemen choose gentlemen.
8	Star		P.6	China Dolls.	See quadrille form.
9	Boxing G.	4 Boxing Gloves.	4		Gentlemen choose 2 gentlemen.
10	Jerusalem	14 Chairs	P.8		7 chairs each end of room.
11	Rain	8 Parasols	P.4	Gilt Charms.	
12	Wind-up		All	Ribbon Bows	
Ex.	Race	8 Whips	P.4		Collect whips and reins.

This will make a very pretty "German" for say twenty-five couples.

This schedule should be tacked up, where it can be referred to instantly, in the leader's room. Let us here describe this apartment, and advise the very great convenience of having it. It is a room, or even closet, opening out from the dancing-room, where the leader can keep his favors and properties, and can have them arranged in such order that he can put his hand right on them.

PART VII. LEADING.

Leader, have your figures *go through.* Keep your temper if you can, but in any case have your figures *go through.* If people are stupid, take them by the hand, pull them here, or push them there, but make each and every figure "run on" in order. Do not allow this or that couple to drop out of the figure and waltz. Do not permit Mr. A to slip off and dance with Miss C, when he rightfully should dance with Miss B. This sort of thing must not be permitted, because it breaks up your figures and destroys your "German." People will be

thoughtless and attempt these things always; but absolute firmness throughout a couple of figures will effectually put an end to such annoyances. Furthermore, by preserving entire order and not permitting any disarrangement of your figures, you will find it easy to keep your temper also. If you lose your temper you must fail. None but the most careful observers have the least idea of the influence of the leader's disposition, emotions, and even facial expression, on dancers. We remember a "German" where an amateur leader was so fearfully impressed with the responsibility that rested upon his shoulders, that its imagined weight stamped such gloom upon his countenance that few dared to speak above a whisper. The result can be imagined. The party might have been mistaken for a real jolly funeral, but for a "German" it was just a trifle sad.

Moral: Keep your temper perfectly and always. When pleased, smile; when provoked, if you cannot smile, at least come as near it as you can.

In beginning a "German," the leader's first duty is to seat the dancers. The old plan is to let people seat themselves where they choose, selecting their own places. In this way late comers are apt to be disappointed, as of course they deserve to be for their tardiness, and we are most willing to allow the fairness of the principle "First come, first served." But, unfortunately, people, and especially ladies—may heaven bless them, and may they forgive us!—are seldom willing or capable of passing a calm, quick and unprejudiced judgment on little matters of this kind, and are apt simply to think that owing to some cause, unnecessary to investigate, they are a little unfairly, or at least ungenerously, treated. Therefore we recommend settling the question by chance. Have the chairs numbered in pairs, and let couples draw correspondingly numbered cards, or what makes a bright and agreeable substitute, large, gaudy Japanese fans, numbered either with a pen or by a tag.

Once you have begun a figure "rush it"; as

soon as one set is down have up another; avoid dragging and avoid pauses. As before said, do not allow people to get up and have a "privateer" waltz — it "mixes things." It takes so little to make people obey your "signal." A request or a laughing command is always sufficient; and, as so much of your success, and the pleasure of all present, depends upon it, we cannot too strongly impress upon you the importance of having your directions implicitly and promptly followed. About giving orders, our advice would be, give as few as possible; so far as it can be done, lead by showing how, by signals, by motions, — in fine, be a "leader" rather than a commander. When you must speak, do so in as low a tone of voice as can be heard by those to whom your remarks are addressed. Occasionally, and in certain figures only, it is necessary to give regular orders, but these can be heard if spoken in a low, distinct tone of voice, and the effect, as well as the result, will be altogether more satisfactory.

It is well to have a different "set" begin a figure each time. "Signals" used to be given by clapping the hands, but, as the gloved hands give only a muffled sound, other and more effective means have been of late adopted; bells, whistles, rattles, or, better, and what we prefer and would advise, castanets. These, without being noisy, give no uncertain sound. Certain understood strokes will start or stop the music, others will announce the changes in the figure, while a roll will tell the dancers "seats." This is simple and effective.

If you see that the dancers are too quiet, you will of course wake them up with one of your more lively figures. We have known such a remedy, applied at the proper time, so rouse and interest an entire party, that every figure coming afterward, whether good, bad or indifferent, was most thoroughly enjoyed. We have before spoken of having some lively figures in reserve. They are often wanted in just such a case as this.

We have also already strongly advised the

having, if possible, an equal number of ladies and gentlemen. Should there be, however, in spite of your own efforts and those of your hostess, an excess of either, you must simply make the best of it. To do so, suppose, first, that there be an excess of ladies; you must assign them seats by agreeable gentlemen of their acquaintance. When it comes to the turn of one of them to dance, request some friend of hers in another part of the room to be her partner for the figure, or rather for that part of the figure in which she dances. Again, should there be an over-supply of gentlemen, let them find seats or places — a space for the elbow on the mantelpiece is sufficient, if nothing else be available, — and, when you wish them to enter a figure, tell them to find partners. In case of a favor figure, you will hand them two favors, one for the lady to bestow, and the other, of course, for the gentleman's use. This plan is greatly preferable to the old one, of having some ladies or gentlemen dance with more than one partner each.

A last word. Attend to everything personally. Do not for a moment forget the "business in hand." To use an old but expressive phrase, "keep your wits about you."

PART VIII. CLOSING THE "GERMAN."

As we stated in our remarks on figures, things should be worked up to a climax. Your last figure should be your best. People also should understand at just what time the "German" is to finish,—as near to this hour *as you can*, bring your closing figure to an end. "Shut right down," send the music home, and announce that the "German" is over. Some dancers, of course, will want it to last longer; but be firm. Try to keep every one to the finish. The dropping off of couples leaves an unsatisfactory recollection or impression of the evening's enjoyment. Let your dancers leave while they still want more. In the "German," as in almost everything else in life, we enjoy that which has been dealt out to us a

little sparingly more than that of which we have had a surfeit.

The leader, in most of our cities, stands with the hostess to receive the "good-byes," "delightful German," "charming time," etc. etc., of the departing guests.

This closes what we have to say directly about "leading." Upon the table before us lies a letter from one of the "pretty girls" whom we had in mind when we wrote the dedication of this little volume. We copy from that letter one sentence: "I am fascinated with the German."

Kind, patient, and, we hope, now well-instructed reader, when it becomes your happy privilege to "lead" a gay party of your friends through the figures of your first "German," may it be your pleasant privilege to have each fair participant feel, even if she do not in words express, just the sentiment of that letter!

FIGURES.

WE have spent more time and thought in trying to classify these than, it may be, the subject is worthy of. Of course, the first thing that suggested itself was to arrange them in proper groups, putting those of similar character together, but we found it simply impossible to classify many figures. Very many differ just so much from all others as to almost require a separate place for themselves, and have such points of similarity to more than one class as to make their places under any head extremely doubtful. For these reasons we rejected this mode of classification.

Another suggestion was to put them under the three heads, "Old," "New," and "Original." This, too, was rejected, as what might be new

in one city might have been worn threadbare in another.

We therefore decided to classify them all under two heads,—"*Simple*" and "*With Properties.*" Under the first head, "Simple," we place those figures requiring no properties, or only such as can be found in the room, such as chairs, handkerchiefs, etc.; while those "with properties" are such as demand more or less special preparation.

Another point of some difficulty was to state the number of couples "up" each time, as this must depend on the size of the "German." We finally concluded to leave this entirely to the discretion of the leader, and therefore will simply say "—couples up." After each figure will also be found a word as to favors. The word "Favor" simply means that that is the time for presenting them.

In most of our cities the waltz, with its varieties, has almost entirely superseded all other round dances; therefore, as a rule, we do not suggest *waltz*, *polka*, *galop*, etc., but

use the word *dance* in italics. Where this direction is given, the waltz or other round dance should last only from one to three minutes.

By "chosen partners" is meant the lady or gentleman invited to dance by a person "up."

FIGURES—SIMPLE.

I. BASKET.

—— couples up and dance.

Signal to find partners, favor and *dance*.

Signal to form a circle. Gentlemen forward and back, ladies forward and join hands; ladies circle to left, gentlemen to right. When dancers meet partners, the gentlemen raise their hands and the ladies back under them; gentlemen drop their hands, thus forming the "Basket."

Divide the basket circle in the middle of the room, and have the dancers at both ends back into a straight line.

Signal for the gentlemen to raise their hands and release the ladies, who cross the room; the gentlemen pursue them, and dance with their chosen partners.

Signal seats. Favors for both.

II. LINES.

—— couples up and dance.

Signal to find partners, favor and *dance.*

Signal to form two lines facing each other. Each couple should have a *vis-à-vis.*

Signal ladies half chain. Right and left all. Countermarch down the outside and up the middle. This brings each dancer to his or her chosen partner; they join hands, march to place and dance.

Signal seats. Favors for both.

III. JERUSALEM.

—— couples up.

Signal to favor and *dance.*

The leader arranges a set of chairs at each end of the room; one for the ladies and the other for the gentlemen. The chairs are placed back to back, and there is one chair less in each set than the number of couples up.

Signal for ladies and gentlemen to separate, and walk round the sets of chairs provided.

Signal for all to take seats.

Of course one lady and gentleman are left without a chair, and they dance together.

A chair is then removed from each set.

Signal for march.

Signal for seats.

Again those left out dance together, and so on until all are dancing.

Signal seats. Favors for both.

IV. PYRAMID.

Three or nine couples up and dance.

Signal to choose partners, favor and *dance.*

Signal for ladies to arrange themselves as a flat pyramid, with one at the apex, two in the next line, three in the next, and so on, leaving room for their selected partners to stand between the lines and opposite them.

The first gentleman reaches his right hand to the gentleman on his right in the second line, who joins hands with the gentleman at his side, who again reaches his right hand to the gentleman on the right of the third line, and so on.

Signal for gentleman at the apex of the pyramid to lead the others round the pyramid, passing in between the last line and the next to the end; from there to the next space, and so continue until he reaches his partner.

Signal *dance.*

Signal seats. Favors for both.

V. OVER AND UNDER.

—— couples up and dance.

Signal to choose partners, favor and *dance.*

Signal for ladies and gentlemen to separate; the ladies to form in couples, one behind the other, at one end of the room, and the gentlemen to form in the same way at the other end of the room, facing the ladies.

Signal for first couple of ladies to go under the hands of the first couple of gentlemen, and the second couple of gentlemen to go under the hands of the first couple of ladies, and so continue, each couple in turn first forming and then passing under the arch, or, in other words, going under and then over the couples they meet.

When the first couple of gentlemen reach the last couple of ladies, all dance.

Signal seats. Favors for both.

VI. PRESENTATION.

A chair is to be placed at each end of the room.

Two couples up and *dance.*

Signal for each gentleman to seat his partner.

He then presents two other gentlemen to her choice. She chooses, and dances with one of them, the other taking the chair.

Next, two ladies are presented to the gentleman and

he chooses, and so the figure is continued until, as nearly as the leader can guess, all have been up.

The leader should change the presenters now and then, and should seat couples at his discretion when the floor becomes crowded.

Signal seats. No favors.

VII. ARBOR.

—— couples up and dance.

Signal to choose partners, favor and *dance*.

Signal to form two circles containing equal numbers.

Leader breaks one circle, and, taking the hand of the end lady, he leads the line after him under the arch (formed by one lady and gentleman in the other circle raising their hands) and round the inside of the other circle, so that the dancers in the two circles revolve in opposite directions.

Signal to halt, when each gentleman in the outer circle gives his right hand to one gentleman in the inner circle, and his left hand to another. Gentlemen will then raise their hands and form arches. The ladies join hands underneath and circle round.

Signal for gentlemen to drop their hands, and each secure a lady by chance, with whom he dances.

Signal seats. Favors for both.

VIII. STAR.

—— (but even number of) couples up and dance.

Signal to find partners, favor and *dance.*

Signal for couples in lots of four to join as in the ordinary quadrille.

Four ladies, right hand across, swing opposite gentleman to center. Cross right hands, and half circling, swing their partners to center. This is continued until the gentlemen again reach their partners and dance.

Signal seats. Favors for both.

IX. TUNNEL.

—— couples up and dance.

Signal for dancers to find partners, favor and *dance.*

Signal to form two lines of equal numbers facing each other.

Gentlemen forward and join hands, the head one leading them behind one row of the ladies, unless there be a door in each room opening into the hall, in which case it is better to lead them round from one room into the other.

The ladies in the meantime forward in lines, join hands and raise them, thus forming the "Tunnel," which the gentlemen pass through, still retaining each other's hands until they reach their chosen partners, with whom they dance.

Signal seats. Favors for both.

X. SERPENT.

This figure is similar to the last, differing only in that the ladies forward forming *one* line, they join hands. The leading gentleman then passes behind the lady at the end and through the first arch, behind the next lady and through the second arch, and so on till chosen partners are reached.

This winding or threading process gives the name to the figure.

Signal to dance.

Signal seats. Favors for both.

XI. LADIES' CHAIN AND CHANGE.

Even number couples up and dance.

Signal to find partners, favor and *dance.*

Signal to form as in a quadrille.

Ladies cross right hands, half round, left hand to opposite gentleman.

Turn three-fourths round on coming back, thus passing partner and coming to the next gentleman.

This manœuver is performed four times, when the ladies again reach their own partners.

Signal to dance.

Signal seats. Favors for both.

NOTE.—In the same manner gentlemen may chain and change.

XII. CHAIN.

—— couples up and dance.

Signal to find partners, favor and *dance.*

Signal to form a single line, all joining hands, facing the same way; the middle lady and gentleman form an arch, through which the ends pass, leading the two halves of the line after them.

Finally, the makers of the arch themselves pass through it; this turns them round and crosses their arms.

The ends next pass through another arch made by the middle couple and the lady and gentleman standing next to them.

This is repeated until all are facing just opposite their original positions.

The crossing of all the arms forms the chain.

If the line be so long that the constant turning fatigues the dancers, every other couple only may make the arch.

Signal to dance.

Signal seats. Favors for both.

XIII. BASKETS' GRAND CHAIN.

—— couples up and dance.

Signal to choose partners, favor and *dance*.

Signal for half the couples to collect at each end of the floor.

Each half forms the "Basket."

After they have straightened into basket lines, one party is conducted opposite the other.

Signal for gentlemen to release ladies, who advance and face toward the empty end of the room.

Then march two abreast, turning quite round, so as to face the gentlemen, who then also forward, face the ladies, march to them and grand chain until each reaches his partner; then dance. Favors for both.

XIV. TWO OR NONE.

—— (but even number of) couples up and dance.

Signal for partners, favor and *dance*.

Signal to form as for quadrille.

Head couples lead to the right, salute, leave lady and cross over, forward six, salute opposites and back.

Lady at gentleman's right hand passes under the arch formed by the raised arms of the gentlemen and lady on his left, and joins the gentleman at her left. The other lady passes to the gentleman at her right, who repeats the same movement.

Two ladies out of place join right hands, and circle to chosen partners and dance.

Signal seats. Favors for both.

XV. WHEEL.

Three, six, nine or twelve couples up and dance.

Signal for partners, favor and *dance.*

Signal for couples to form hexagons.

Gentlemen give right hands to partners and left hands to opposite gentlemen, then circle once round, let go left hands and swing their partners to the middle, who, giving left hands to the opposite ladies, another complete revolution is performed; then all dance.

Signal seats. Favors for both.

XVI. GRAND CHAIN.

—— couples up and dance.

Signal partners, favor and *dance.*

Signal general circle. Ladies forward and join hands; gentlemen join hands. Ladies circle to right, gentlemen to left. Call "halt" at any time.

Ladies find vacant places between any two gentlemen.

Grand chain. When chosen partners are met, they dance, the circle meanwhile contracting.

Signal seats. Favors for both.

XVII. NOT!

Three, six, nine, twelve, fifteen or eighteen couples up and *dance.*

Signal for them to collect in groups of three couples each.

Each couple or group requests some gentleman who is not up to knot a corner of his handkerchief, and one of the ladies then holding it in her hand so as to expose the three corners and conceal the knot, each gentleman takes a corner.

It may be that only the gentleman who draws the "knot" can appreciate the full wretchedness of the pun involved in the name of this figure, as the poor fellow must take his seat while the rest dance.

Signal seats. No favors.

XVIII. FIGURE EIGHT.

Place chairs in pairs facing each other, two pairs in a group, and about eight feet apart; as many pairs as couples up.

—— couples up and waltz.

Signal to choose partners, favor and waltz.

Signal for each four couples to collect about each group of four chairs.

Two couples then seat themselves, while the other two waltz around the chairs in a "Figure 8," taking in turn their places in the chairs, while the others perform the same evolution.

Signal all waltz.

Signal seats. Favors for both.

XIX. LADIES UNDER.

—— couples up and dance.

Signal for ladies to choose ladies, and gentlemen to choose gentlemen.

Form grand circle; the ladies *vis-à-vis* with gentlemen in front, and *dos-à-dos* with gentlemen behind them. All forward and back; ladies pass under arch formed by gentlemen.

Forward again, etc.

Signal for each to dance with opposite.

Signal seats. No favors.

XX. GRACES.

—— couples up and waltz.

Signal each lady to choose two gentlemen, and each gentleman two ladies.

Each three then form with their hands an imitation of the antique "Graces," by both ladies and both gentlemen

joining hands behind the gentleman or lady choosing them, and taking hold of his or her hands.

Any little march is then performed in waltz time that will bring the triples finally *vis-à-vis*. They then dance with opposite.

Signal seats. No favors.

XXI. PUSS IN THE CORNER.

Four chairs are placed in a square.

Four ladies are seated in these, while a gentleman stands in the middle.

At a signal from the leader, at least two of the ladies change places and the gentleman tries to occupy a chair thus left vacant.

Should he succeed, he dances with the lady thus left standing.

Another lady and another gentleman are appointed to fill their places in the game, and this is repeated until all have danced.

Should the floor become too crowded, the leader should request some of those who have danced to be seated. No favors.

XXII. FORFEITS.

This consists simply in the leader passing a tray round, upon which each lady deposits some article of personal property.

The tray is then passed to the gentlemen, and each takes an article from it.

Signal for the gentlemen to find the owners of the forfeits they hold, return them and *dance* with the owners.

This is continued until all the ladies have regained their property.

Signal seats. No favors.

XXIII. PRETZEL.

—— couples up and *dance.*

Signal for each lady to choose a lady, and each gentleman a gentleman.

A ring is formed leaving all the ladies together and all the gentlemen together.

The leader stands by the circle, and has it revolve in either direction until the two middle ladies reach him.

He then halts them, separates them by taking a hand of each, leads them across the circle and between the two middle gentlemen, and starts the ladies round.

The two lines of ladies thus formed march behind the

stationary lines of gentlemen, who, at a signal, turn and dance with the ladies behind them.

Signal seats. No favors.

XXIV. BASKET TUNNEL.

Perform the basket figure in the manner explained, to the point where the ladies cross the room and are pursued by the gentlemen. Then, instead of dancing, they join right hands and form the "Tunnel" with their partners. The ends pass under the tunnel, divide at the middle, and move up to the ends, thus giving space for the dancers in the middle as fast as they come down.

After all have thus danced, signal seats.

Favors for both.

XXV. "HONORS ARE EASY."

This is simply a waltz figure.

—— couples up and waltz.

Signal for dancers to favor one person seated, and, instead of dancing with that person, to select another and different partner.

Signal seats. Favors for both.

XXVI. DAN TUCKER.

—— couples up and dance.

Signal to choose partners, favor and *dance.*

Signal for ladies to form a line in the middle of the room, with their backs to the row of gentlemen who have formed in the same way.

The leader secures one lady for himself, and signals for the other gentlemen to do likewise. They dance.

Of course one of the gentlemen up will understand why this figure is so entitled.

He seats himself.

Signal seats. Favors for both.

XXVII. FIFE ORCHESTRA.

—— couples up and waltz.

Signal for ladies to collect in the middle of the room, and for gentlemen having chosen other gentlemen to form a circle about the ladies.

At a signal, they, without letting go of hands, turn half round.

The ladies then advance, each putting her left hand on the right shoulder of the gentleman with whom she wishes to dance.

Signal for hands to break, and for each to dance with chosen gentleman.

The unfortunates who are not chosen are placed in a line at the end of the room.

Signal for the orchestra, which has been playing a well-known waltz, to stop, and the unmated gentlemen take up the same air, and, by whistling it, provide the necessary music for those dancing.

Signal for seats. No favors.

XXVIII. VIRGINIA REEL.

—— couples up and *dance.*

Signal to choose partners, favor and dance.

Signal to form lines, ladies being on one side and gentlemen on the other.

Have the music play "Virginia Reel.'

Introduce as many features of that familiar dance as you choose, and break up with a signal to dance.

Signal seats. Favors for both.

XXIX. THE X.

—— (but even number of) couples up and *dance.*

Signal for gentlemen retaining their partners with the right hand to choose a lady with the left. They form themselves into sets of six, three facing three.

Signal all forward and back. Two gentlemen forward, hook right elbows, and make revolution to place; ladies cross right hands and revolve to places. Two gentlemen hook left elbows and revolve. Four ladies cross left hands and revolve to place.

Signal for grand circle; revolve round the room.

Signal to "wheel to the right" in threes and march, each gentleman still retaining his original partner with his right hand and chosen partner with his left.

When they come to a gentleman seated, whom the gentleman on the floor desires his partner to dance with, he forms an arch with the lady at his left; his partner passes through; they dance.

Signal seats. No favors.

XXX. THE BOWER.

—— couples up and waltz.

Signal for partners, favor and dance.

Signal to form a circle, each facing his and her partner, with whom the right hand is joined and lifted to form an arch.

One couple from the circle, at a signal, waltzes through an arch into the circle, through the next out of the circle, and so continues until their places are reached. When they again form the arch, the couples should follow in quick succession as soon as their turn comes, and the couple before them is far enough on the journey to insure safety.

All having made the tour of the "Bower," signal for general waltz.

Signal seats. Favors for all.

XXXI. THE WEAK LEADING THE BLIND.

—— couples up and dance, ladies being supplied with napkins or towels.

Signal for ladies to blindfold their partners and lead them into a circle.

At a signal, grand chain.

Signal to halt. Ladies favor gentlemen that they happen to stop before, and dance with them.

As the stronger sex are still blind, the guiding has to be done by the weaker.

Signal seats. Favors for gentlemen.

XXXII. ODD AND EVEN NUMBERS.

We have advised having the chairs numbered in pairs. If this has not been done before beginning this figure, the leader should walk round the room and let the couples draw numbers, beginning at one and running up.

The leader begins by calling for one, two, three, etc., couples to get up and *dance.*

Signal for grand circle. Revolve.

Leader calls for odd numbers to forward and dance, while even numbers extend themselves, reforming the circle, which continues to revolve round the dancers.

Signal for dancers to form circle, and even numbers to dance.

Signal general waltz.

Signal seats. No favors.

XXXIII. CONTEST OF GRACE.

—— couples up and *dance.*

Signal for gentleman to leave lady and present two other gentlemen; then he chooses a partner and dances.

The two gentlemen presented dance together round the room and come back to the lady. She dances with the one who has in her judgment shown the least *lack* of grace. The other returns to his seat.

Signal seats.

XXXIV. THE RUNNING QUADRILLE.

As many couples up as side by side will extend across the room. They *dance.*

Signal for partners, favor and *dance.*

Signal for dancers to form in lines at each end of the room.

Signal all forward and back; ladies half chain; right and left all; forward to partners and dance.

Signal seats.

It is better to have quick music, and for the dancers to run through the figures. Favors for both.

XXXV. CHAIR CIRCLE.

Place twice as many chairs in a circle as couples up, leaving about four feet between each.

—— couples up and dance.

Signal for partners, favor and *dance.*

Signal for each couple to take position behind a chair.

Signal for dancers to waltz round the circle, making a loop at each chair so as to go round it.

When they have made a complete revolution, signal seats.

It is necessary for dancers to dance at the same time.

Favors for both.

XXXVI. COUPLE CIRCLE.

This is similar to the chair circle, partners being chosen in the same way; but here the chairs are dispensed with, the gentlemen up standing with the ladies they have chosen in the position of the chairs in the last, while the ladies up with their partners perform the looped circle. When it is complete, ladies up and partners stand while gentlemen up perform the circle.

Signal general waltz.

Signal seats. Favors for both.

XXXVII. HANDKERCHIEF.

—— couples up and dance.

Signal to choose partners, favor and *dance.*

Signal for ladies to form a circle, and gentlemen to form another circle outside.

Signal for ladies to throw up their handkerchiefs, which the gentlemen catch and dance with the owners.

Signal for seats. Favors for both.

XXXVIII. KNEELING SQUARE.

—— (but even number of) couples up and dance.

Signal partners, favor and *dance.*

Signal for couples to form as in ordinary quadrille.

Signal for gentleman to join right hand with partner's right and to drop on one knee. Ladies retaining partners' hands revolve twice round them, joining left hand with opposite lady; half round to opposite gentleman; revolve twice round him in the same way; back to partner in same manner. All dance.

Signal seats. Favors for both.

XXXIX. CAUSEWAY.

—— couples up and dance.

Signal for partners, favor and *dance.*

Signal to form single line, both gentlemen and ladies giving right hands to partners and left hands to the lady or gentleman at their other side.

The leader stations himself at the end that terminates with a gentleman, and has the first couple form an arch, which the others pass under.

As the second gentleman passes under, he swings round so as to be *dos à dos* with the lady forming the first arch. He and his partner also form an arch and the line passes through.

The third gentleman then performs his part in the same way, each couple in its turn adding another arch to the "Causeway" until it is complete, then all dance.

Signal seats. Favors for both.

XL. SPIRAL.

All up and dance.

Signal to form grand circle, which revolves.

Enough couples are led down the middle to reach about two-thirds the length of the dancing floor. The leader conducts the rest under the arch at one end formed by those standing in the middle of the room, then under the arch nearest to the other end of the room, then under the last arch but one at the first end, under the second arch at the second end, and so continue until the spiral is complete; the leader having passed through the middle arch.

Signal for each to dance with partner of some one else.

Signal seats. No favors.

XLI. GATES AJAR.

This figure is simply one of our "childhood's joys" remodeled.

Two stools or chairs are placed in the center of the room, on which two ladies mount and form an arch, under which all the gentlemen pass, having previously formed in line.

The ladies on the chairs select the gentlemen with whom they desire to dance, by bestowing favors. Thus, "bon-bon" hats may be put on their heads as they pass under the arch.

Having chosen their partners, the two ladies descend and *dance* with them.

Other ladies then occupy the vacant stools, make their selections, and in turn give way to others, and so on until all the ladies have occupied the chairs and danced.

As the floor becomes crowded, the leader will request certain couples to be seated.

Signal for seats. Favors for gentlemen.

XLII. LES CORBEILLETTES.

—— couples up and dance.

Signal for each gentleman to choose two gentlemen, and each lady two ladies.

With them, each faces his or her partner.

All forward, and gentlemen pass under two ladies' arches.

Gentlemen move a little to the right, so as to form a line.

Form ring. Gentlemen forward and ladies back.

Gentlemen join hands and turn to the right; ladies join hands and turn to the left.

Halt, and ladies under.

Signal seats. No favors.

XLIII. ATHLETICS.

—— couples up and dance.

Signal for ladies to choose gentlemen to compete against their partners.

Signal for any little athletic contest to take place, to be named by the lady, such as "standing jump," "high jump," "back jump," "hop," "back hop," etc.

The victor she favors and dances with, the other takes his seat. Favors to gentlemen.

XLIV. WALTZING QUARTETTE.

Even number couples up and dance.

Signal partners, favor and *dance.*

Signal to form as for quadrille.

Signal to cross hands with partners and swing.

Each gentleman retains his partner's left hand in his left, and so passes her to the gentleman at his left, while he thus receives the lady at his right with his right hand, and dances with her.

This is continued four times, until each again has received his chosen partner.

Waltz round room.

Signal seats. Favors for both.

XLV. BLIND MAN'S BUFF.

—— couples up and *dance.*

Signal for each to leave partner and blindfold himself or herself.

Signal to find partners in this way.

The leader must be on the alert to bring people together. All having partners, the gentlemen remove their handkerchiefs and dance; the ladies try and guess who their partners are. Should they succeed, they demand a favor.

Signal seats. Favors for ladies

XLVI. SWINGING.

—— couples up and dance.

Signal for partners, favor and *dance.*

Signal for ladies and gentlemen up to seek their partners, and, when found, retaining the hand of the chosen partner, they place themselves opposite, couple to couple.

Swing partners; forward; swing opposite.

Ladies half chain; swing.

Forward; swing partners and *dance.*

Signal seats. Favors to both.

XLVII. SNAKE.

—— couples up and dance.

Signal partners, favor and *dance.*

Signal to form a long line, holding handkerchiefs between each dancer.

Leader gives the end of his handkerchief, and holds the other end himself; he then passes under each handkerchief arch in order, winding back and forth.

When he has reached the end, each dances with opposite.

Signal seats. Favors for both.

XLVIII. CATTLE PEN.

—— couples up and dance.

Signal for gentlemen to collect in the middle of the floor, and for ladies to choose and favor gentlemen, whom they lead to their partners on the floor.

The gentlemen chosen then form a ring about these.

Leader then gives a signal for the gentlemen inside to try and break the ring.

If they succeed in doing so, within sixty seconds, they dance with their partners, and the formers of the ring return to their seats.

If, for sixty seconds from the first to the second signal, the ring remains unbroken, the gentlemen "penned in" take their seats, and the others dance.

Signal seats. Favors for gentlemen.

XLIX. RIGHT AND LEFT CIRCLE.

—— couples up and dance.

Signal for partners, favor and *dance.*

Signal to form circle of couples, each having a *vis-à-vis.*

Signal right and left; pass through to next couple; right and left; pass through, and so continue.

Signal all *dance.*

Signal seats. Favors for both.

L. WINDMILL.

—— (even number of) couples up and dance.

Signal partners, favor and *dance.*

Signal ladies in parties of four to cross right hands, giving left to partners. They revolve.

Gentlemen beckon to ladies, who take their right hands.

Ladies at ends beckon to gentlemen, who give their right hands to them.

When, in this way, each arm of the windmill is two couples in length, signal to dance, each gentleman with the lady to his right.

Signal seats. Favors to both.

LI. TWO NAMES.

—— couples up and dance.

Partners, favor and *dance.*

Signal for each gentleman to choose two ladies, and each lady two gentlemen.

The ladies and gentlemen who have thus chosen double partners then give a name to each person, as chosen by them.

For example: "Violet and Pansy," or "Hedgehog and Porcupine."

The three then (the person who chose the other two

acting as their leader) advance to one of the dancers not up, and repeats the names. If a lady, she addresses a lady; if a gentleman, he speaks to a gentleman. From the names thus given, the party addressed chooses, and dances with the person whose name he or she has selected.

The lady and gentleman left dance together.

Signal seats. Favors to both.

LII. 1 2 3 4—4 3 2 1.

Equal number couples up and dance.

Signal for partners, favor and *dance.*

Signal to form as for quadrille.

First couple swing; gentleman lets go partner's right hand, and they take in the second and opposite couple; four hands round.

First gentleman again lets go with his left hand and takes in third couple; six hands round. Again let go; eight hands round.

First couple drop out at place; six hands round.

Second couple drop out; four hands round.

Third couple drop out; fourth couple swing.

All swing partners and dance.

Signal seats. Favors for both.

LIII. ALL UP

and *dance.*

Signal to form general circle.

Leader will then tell one or two couples to enter the circle and dance, the circle meanwhile closing up.

Signal for those dancing to choose other partners and dance.

Signal for dancers again to choose partners and dance, and so continue, the circle always closing up, until the space is too crowded, and then at signal all dance.

Signal seats. No favors.

WITH PROPERTIES.

I. TAPER.

For this figure will be required small tapers or wax candles, as many as there are ladies.

The leader distributes "tapers" to ladies.

Signal for the ordinary lights to be extinguished and the tapers to be lighted.

—— gentlemen up.

Signal to (favor and) blow out tapers of ladies favored. (The growing darkness is impressive.)

Signal for seats. Favors for ladies.

II. RAIN.

This figure always affords much amusement. The only properties required are some children's parasols.

—— couples up and dance, the leader having first given each person a parasol.

Signal to favor and *dance*.

The parasols are then all raised, and the music plays the familiar little air, "Rain, Rain, go away." Each couple dancing under a parasol, the effect is very jolly.

Signal for seats. Favors for both.

III. FLAGS.

Provide a number of flags with long handles, or theatrical lances.

—— couples up and dance, each person being first presented with a flag or lance, as the case may be.

Signal to form a circle round the room. "Shoulder arms!" "Wheel!" right in couples. "March!" down the center of the room. Countermarch down the outside. Gentlemen form ranks, while the ladies return and form opposite them.

Signal for both squads to charge, meet and dance.

Signal for seats. No favors.

IV. FLOWER GIRL.

This is a very beautiful and attractive figure, and for it are required a quantity of cut flowers, and a number of fancy cards, as many of the latter as there are ladies present, and on one of which is written "Flower Girl."

These cards are enclosed in sealed envelopes, and distributed by the leader to the ladies.

At a given signal the envelopes are opened, and the lucky lady is seated in a chair near one end of the room, with a covering on her lap and a piece of string or wire in her hand.

The leader distributes flowers to —— couples, who at the signal rise and waltz, and as each couple dances

around the lady in the chair, or the "Flower Girl," they throw the flowers into her lap, and thus receiving contributions from all, she gathers them into a bouquet, which she keeps as a souvenir. No favors.

V. TOURNAMENT.

Provide foils well buttoned with buckskin, masks, fencing-gloves and chalk.

—— couples up and *dance.*

Signal for ladies to choose partners and dance. Meanwhile the partners collect, and from their number choose a champion, who dons his fencing-glove and chalks the button of a foil as he would a billiard cue.

Signal for those dancing to stop. The gentlemen come together. The champion advances and throws the other fencing-glove into their midst; one selected from their number picks it up, and provides himself with foil and mask. At a signal the champions fence, and the side whose representative first succeeds in planting a white spot on the broadcloth of the other dances with the ladies.

Signal seats.

The ladies should either be provided with favors, or the leader should make a chalk cross on the left shoulder of the vanquished. The disgraced take their seats.

Of course, should either party decline to provide a champion, the cravens must leave the field uncontested.

VI. DUEL.

Provide two toy spring pistols of as large caliber as can be obtained, and chalk pellets.

This figure is of Teutonic origin, and is precisely like the "Tournament," with merely the changes of properties. Favors or chalk for gentlemen.

VII. MITTEN.

Place chairs in as many groups of three each as there are to be couples up, placing them so that the middle one will face the opposite direction from those on each side of it.

—— couples up and *dance*, being careful not to displace the chairs.

Signal for gentleman to seat his partner in the middle chair of one of the groups. He is then to choose another gentleman, while the leader distributes mittens to the seated ladies, whose several partners seat themselves on one side of them, while the gentleman chosen seats himself on the other side. Each lady then favors and dances with one gentleman, and to the other gives the mitten, which is a notice for him to keep his seat until the signal for seats is given, unless some other lady, moved by pity or sympathy, invites him to dance. Favors for gentlemen.

This figure may also be danced, where all are well ac-

quainted, by the lady choosing a lady, and the gentlemen giving the mitten; in which case, Favors for ladies.

NOTE.—The mitten feature of the above figure may be omitted if preferred, and a favor may be given to the thus doubly favored person. This makes the figure a simple instead of a property one.

VIII. CHASE.

Procure a number of strong cords, each about three feet in length.

Have up, say, six couples, occupying chairs numbered 1, 2, 3, 4, 5 and 6.

Let the leader skip the next six numbers, and distribute cords to the gentlemen of numbers 13, 14, 15, 16, 17 and 18, who will proceed to tie their knees together with the cords, leaving a *span* distance between their knees.

Signal for six couples to *dance*. Then signal for the six gentlemen with their knees tied to rīse and try to catch one of the couples dancing; they, of course, trying to avoid capture. If caught, the ladies dance with their captors, while the gentlemen seek other partners.

The leader, standing by with a sharp knife, severs the cords when necessary.

Signal for seats. No favors.

IX. BALLS.

Purchase at any toy store a dozen rubber balls; have them painted in pairs — a simple band of color.

There should be as many colors, of course, as there are pairs of balls. Six couples up.

Signal to form a circle.

The leader gives each lady a ball of some color; he then bounces the remaining six on the floor, and the gentlemen catch them.

Signal for those holding balls of corresponding color to dance together.

Signal for seats. No favors.

X. SATYRS AND NYMPHS.

Provide as many scarfs, about six feet in length, as couples up.

—— couples up and *dance.*

Signal for ladies to form circle, and gentlemen form circle outside of them, holding the end of a scarf with each hand.

Signal for the ladies to try and escape by slipping under the scarfs, and for the gentlemen to prevent them, by passing a hand over a lady's head, thus securing them with a coil of a scarf.

When the ladies have all either escaped or been secured, signal for waltz, the gentlemen with their fair captives, when they have been fortunate; the escaped ladies with gentlemen they may choose; the unfortunate gentlemen with each other.

Signal seats. No favors.

XI. APRON.

The only special "property" required for this amusing figure is a number of aprons with long strings.

—— couples up and *dance.*

Signal for gentlemen to seat ladies and bring up two other gentlemen to their respective partners.

The leader hands each of the two gentlemen an apron.

At a signal given they attempt to tie the aprons round them, and the one who first succeeds dances with the lady, while the other must finish tying on his apron and then seek another partner.

Signal for seats. No favors.

XII. MYSTERIOUS HANDS.

—— couples up and *dance.*

Signal to choose partners, favor and dance.

Signal to have two shawls held up, with ladies on one side and gentlemen on the other of each.

Both ladies and gentlemen then reach their right hands over the tops of their respective shawls.

Signal for shawls to be withdrawn, and for those having hold of hands to dance together.

Signal for seats. Favors for both.

XIII. PEG AND RINGS.

For this figure are required two of the games of the same name, or simply two upright rods over which wooden rings are to be cast.

Two couples up and *dance.*

Signal for each of the ladies on the floor to choose two other ladies, who take their places in front of the pegs, and attempt, at a given signal, to throw the rings over the pegs. The one who is successful is rewarded with a favor, and dances with the gentlemen; the other lady bringing up two gentlemen, who then throw the rings for the first lady, who rewards and dances with the successful one. The remaining lady and gentleman (the unlucky ones) console themselves by dancing together.

Signal seats. Favors for both.

NOTE.—Should both of the contestants be equally fortunate, or equally unfortunate, the person for whom they are contesting may choose between them.

XIV. CREEDMOOR.

Procure a number of popguns with chalk pellets.

—— couples up and *dance.*

Signal to choose partners, favor and dance.

Signal for gentlemen to form in line with their faces to the wall, and for the ladies to form on the opposite side of the room.

Each lady is then provided with a popgun, and in turn shoots a pellet at the line of black coats before her. She dances with the gentleman on whose coat she leaves a white mark.

Signal seats. Favors for both.

XV. SCARF.

Cut out a number of strips of tarlatan of various colors, two yards long and half a yard wide.

—— couples up and *dance*, each couple being provided with two scarfs.

Signal to choose partners, favor and dance.

Signal to form two lines with partners opposite each other, holding scarf between them, thus forming a long arch of scarfs, under which each couple in turn dances.

Signal seats. Favors for both.

XVI. BILLETS-DOUX.

Prepare as many pairs of dainty little notes as there are couples present, each pair to contain a different sentiment from the others.

Have half of the notes bordered with red and half with blue.

—— couples up and *dance.*

Signal for ladies to form in line at one end of the room and gentlemen at the other.

The leader then takes as many pairs of notes as there are couples up and distributes them, blue ones to the ladies and red ones to the gentlemen.

Signal for gentlemen to advance and "compare notes" with the ladies; those having the same sentiment exchange and dance together.

Signal seats. No favors.

XVII. TENPINS.

A large ball should be provided.

Ten couples up and *dance.*

Signal for gentlemen to form themselves into a pyramid at one end of the floor, ladies at the other.

Drawing for the order of trial, the ladies bowl at the gentlemen, dancing with whom they hit.

Signal seats. No favors.

XVIII. CHAIRS AND WRISTLETS.

Place as many chairs in a row as there are to be couples up, and provide as many pieces of ribbon, about twelve inches long, as there are people present. Hang these on the backs of the chairs.

—— couples up and *dance.*

Signal for gentlemen to seat ladies and present their wrists, round which the ladies tie ribbon.

The gentlemen then bring partners to their ladies, and seat themselves.

Signal for the gentlemen dancing to seat themselves in the chairs. They then tie ribbons round the wrists of the ladies with whom they have just danced. Ladies bring ladies to gentlemen, and take their own seats.

This is repeated until all have danced.

No one is to be taken from his or her seat who has a wristlet on. No favors.

XIX. FISHING.

For this figure are needed some fishing rods, hooks without barbs, lines, and some bait.

Neatly turned sticks with streamers of ribbon and bits of wire on the ends will answer for rods, while the bait may consist of anything pretty in the way of favors that will stay on a hook.

—— couples up and *dance.*

Signal to separate and form in two lines, with a shawl held up between the lines.

Each gentleman is handed a temptingly baited line, which he casts over the shawl, where it is seized by some fair and (supposedly) voracious fish.

Signal for the shawl to be withdrawn and the gentlemen to dance with the ladies they have caught, having first removed the bait, and bestowed it on them as a favor.

Signal for seats. Favors for ladies.

XX. FISH-POND.

This is rather an elaborate figure.

Each lady is given a number.

Place a large tub of water at one end of the room. Decorate it in any way you please, and place in the water as many hollow metal toy fishes as there are couples in the room; each fish to have a number attached to it in some way.

Procure a couple of miniature nets on the ends of rods.

Signal for —— gentlemen to come forward and fish. As each is successful, the leader hands him a piece of ribbon and a pin.

He bears off his prize, and, attaching it to the dress of the lady having the corresponding number, he *dances* with her.

Signal for seats. Favors for ladies.

XXI. FAN.

You will require for this as many fans as you have couples up.

—— couples up and *dance.*

Signal for gentlemen to find other gentlemen. While they are thus employed, the leader should distribute the fans to the ladies.

Their partners then present to them the gentlemen chosen. Each lady chooses, favors and dances with one, and hands her fan to the other.

He, poor unfortunate, must then follow the moving couple, and use the fan for their benefit.

Signal seats. Favors to gentlemen.

XXII. UMBRELLA.

You will require as many umbrellas for this as there are to be couples up.

The figure is like the last, excepting that the lady gives an umbrella where she in the former gives a fan, which the rejected gentleman opens and keeps as best he can over the dancing couple.

Signal seats. Favors to gentlemen.

XXIII. BOXING GLOVE.

Provide boxing gloves.

As many couples up as there are boxing gloves, and *dance.*

Ladies to be given boxing gloves.

Each gentleman choosing two other gentlemen who kneel before her, each presenting a hand. She draws a glove on the hand of one and dances with the other.

On leaving the two gentlemen, her partner chooses a lady and dances.

The gloved gentlemen are to promenade the floor, keeping out of the way of dancers, and are expected to show a pardonable pride in parading before the ladies their "left" condition.

Signal seats. Favors for gentlemen.

XXIV. MIRROR.

Place a chair at each end of the room, and on each chair place a hand mirror.

Two couples up and *dance.*

Signal for gentlemen to seat ladies in the chairs, and bring up other gentlemen who stand behind, and look into the mirrors held by the ladies seated.

As each gentleman is presented before one or other of the mirrors, the lady holding the mirror, if she desire to

dance with him, lays down her mirror and does so, while, on the other hand, if she prefer some one else, she draws her handkerchief over the surface of the mirror, as if to erase his image, and he is obliged to retire to his seat, or choose another partner, as the leader may dictate.

This continues until both of the ladies up have secured the gentlemen they wish, when their partners choose other ladies, and all dance.

Signal seats. No favors.

XXV. BRAIDING.

For this figure there must be as many pieces of tarlatan or paper cambric, about three yards long and a foot wide, as there are couples present.

These should be of three colors.

Three, six, nine, twelve or fifteen couples up and *dance.*

Signal to form hexagons of individual dancers, each opposite his or her partner, who each holds one end of a scarf. The couples should so distribute themselves that there will be three colors in each set.

The dancers in each set close up three and three.

At a signal these threes begin passing under each others' arms in turn, and thus continue the braiding which the crossing of the scarfs has begun.

When the braiding is completed, they dance.

Signal seats. No favors.

XXVI. LINKED COUPLES.

—— couples up and dance, each being provided with a piece of ribbon about six feet long.

Signal for partners, lady holding one end of the ribbon, and gentleman the other.

The lady hands her end of the ribbon to the gentleman she chooses, who holds it above his head with his left hand; the gentleman up doing the same.

This requires good dancing and careful guiding, as the gentleman has but one hand for the purpose, the object being to keep clear of the other couples and their links.

Signal seats. No favors.

XXVII. RUNNING THE GAUNTLET

Will require a piece of clothes-line about as long as the room is wide.

—— couples up and dance.

Signal for each couple up to try, in turn, to pass through the rope, as children do, without stopping it; the rope meanwhile being kept turning by two gentlemen, as in the play of "skipping-rope."

Those couples who succeed in their efforts to pass to the other side obtain favors to bestow and dance; those who fail return to their seats.

Signal seats. Favors for both.

XXVIII. TWIRL THE PLATTER.

This is simply an adaptation of the old familiar game of the same name.

Each gentleman has a number.

Signal for each lady, in turn, to twirl the platter; call out some number, and if the gentleman catches the platter before it ceases to spin, he dances with the lady; if not, he returns to his seat, and she tries again.

All dance.

Signal seats. No favors.

XXIX. PILLOW.

—— couples up and dance.

Signal for gentlemen to find partners, favor and *dance.*

The ladies left alone are then provided with sofa cushions or pillows, which they place before gentlemen who kneel, and rise to dance, unless the lady be coquettish and slip the pillow away just in time to drop the gentleman on the floor, in which case he takes his seat a sadder and wiser man, while she sails on to dance or coquet, as her nature dictates.

Signal seats. Favors for ladies.

XXX. HOOP.

To be provided as many light wooden hoops, about fifteen inches in diameter, as couples are called up.

—— couples up and *dance;* the ladies being each provided with a hoop.

Signal to choose partners and *dance.*

As each lady chooses a partner she hands him a hoop, and if he desires to dance with the lady who has so chosen him, he places the hoop over her head on her shoulders; but if, on the other hand, there be another lady on the floor dancing, who was originally up, and with whom he would prefer dancing, the gentleman so guides his partner that he can slip his hoop over the fair one's head, whose partner, of course, endeavors to baffle the would-be robber.

When all the hoops are disposed of, signal for seats.

No favors.

XXI. HURDLE.

You will have to provide a hurdle twelve feet long, easily made by tying the ends of ribbon to two canes.

—— couples up and *dance.*

Signal for ladies to gather at one end of the dancing floor, and gentlemen at the other.

Two gentlemen hold the hurdle about five feet high,

and slowly lower. According to his saltatorial ability each gentleman jumps this, and immediately dances with and favors the lady he wishes.

Signal seats. Favors for ladies.

XXXII. INITIALS.

Some one of those present is requested to rename, but with the same initials, all who are present, in the following way: Suppose there happen to be a gentleman present whose name is Henry Patterson, call him "Hot Potato"; or a lady who answers to Julia Burns; name her "Jumping Buffalo." The new nomenclatures of all present being written out, the leader holds the paper.

—— couples up and *dance.*

Signal for dancers to leave the room, going into the hall.

The leader stands at the door and receives the name of a gentleman or lady wanted by one of those up, it being communicated to him in a low tone of voice.

Referring to the bill, he shouts out the corresponding name, which the owner must recognize from the initials.

As fast as partners are found in this way, each couple dances.

As names are called they should be checked off, so as not to have them repeated.

Signal seats. No favors.

XXXIII. CARDS.

Prepare a lot of blank or fancy cards, and arrange them in triplets.

On one member of each triplet have written, "With Pleasure"; on another, "Choose a Partner," and on the third, "Take a Seat."

—— couples up and *dance.*

Signal for gentlemen to seat ladies. Bring up three other gentlemen to draw from the triplet of cards held in the hand of the lady before whom he stands, and to follow the directions found on the card that he draws, which he keeps as a favor.

Signal for seats. No favors.

XXXIV. GRAB BAG.

A waltz figure, in which the gentlemen procure their partners by chance.

Some one, kind enough and well enough acquainted to undertake the task, writes upon cards the names of as many ladies as are present. These are placed in a fancy bag with an opening large enough to admit the hand.

—— couples up and *dance.*

Signal for the ladies to find partners and dance, and for the gentlemen to collect around the leader, who presents the bag.

They then draw, and favor and dance with the ladies whom their good fortune has secured for them.

Signal seats. Favors for ladies.

XXXV. DICE.

Prepare two large pasteboard dice, say twelve inches each way.

—— couples up and *dance.*

Signal to choose partners, favor and *dance.*

Signal to form two equal lines opposite each other.

The leader then hands the ladies at the heads of the lines each a die.

Signal for the dice to be thrown, and for the line that throws the highest number to dance, the other to take seats.

Signal seats. Favors for both.

XXXVI. HEARTS.

As many fancy hearts are made of wood, cardboard, or other suitable material, as there are to be couples up. These are arranged with cords so that two loops will come together after passing round the ladies' necks in such a manner that they may be locked together with a little padlock. These locks it is better to have a variety of.

—— couples up and *dance*, the hearts having first been attached to the ladies.

Signal to stop dancing.

The gentlemen having been provided with keys, they try them in the different locks until they find a heart that they can unlock, when they dance with its possessor.

Signal dance. No favors.

XXXVII. WHIPS.

Have a number of sticks turned, of an inch in diameter and about two feet long. Attach to each stick two long streamers, one of blue and the other of red ribbon, and you have your whips.

—— couples up and *dance*.

Signal to choose partners, favor and dance.

Signal for gentlemen and ladies to separate, while the leader holds the handles of the whips in his hands and distributes the streamers; the red ones to the ladies, and the blue ones to the gentlemen.

The leader throws the sticks in the air, and those holding the same whip dance together.

Signal for seats. Favors for both.

XXXVIII. RACE.

Provide twice as many toy whips and reins as you will have couples up.

—— couples up and *dance*, each person being provided with a whip and reins.

Signal to choose partners and "drive." The ladies being drivers, the gentlemen race, at a word, from one end of the room to the other.

This is repeated a few times at the leader's discretion.

Signal to dance. No favors.

XXXIX. THE MYSTERIOUS PARTNERS.

In this figure are required certain masks and sheets.

—— couples up and *dance*.

Signal for the gentlemen to lead the ladies into the hall, return, and each envelops a gentleman (chosen) in a sheet and covers his face with a mask.

They then lead the "mysterious partners" into the hall, and the ladies choose their masked partners and dance with them, while the other gentlemen choose partners from the room and also dance.

Signal for seats. No favors.

XL. DARTS.

You will have to provide a target and twice as many darts as you will have couples up. A target is easily made of a sheet of foolscap paper, by marking it in concentric circles. Darts may be made, if not found for sale, by forcing large needles, eye first, into pieces of pine about twelve inches long and about as large as a lead pencil. The other end of the dart should then be split open about an inch, with the cuts crossing each other. Into these cross-slits put cross-pieces of card or paper, which should be numbered.

—— couples up and *dance.*

Signal for gentlemen to collect in front of the target, and ladies to choose other gentlemen. All the gentlemen are to be supplied with darts, which they throw at the target two at a time, and the one putting his dart nearest to the "bull's-eye" dances with the lady contested for, the other taking his seat.

Signal seats. No favors.

XLI. PRISONIERS.

For this figure are required a number of strong cords, as many as there are gentlemen present, and some pen-knives.

The leader distributes cords to the ladies, who tie their partners' hands together tightly. After this the gentlemen all sit on one side of the room, ladies on the other.

Signal for —— ladies to dance together.

Signal to cut the cords, favor and *dance*, with certain of the "Prisoniers."

Signal for seats. Favors for gentlemen.

XLII. KINGS AND QUEENS.

This figure can be used only at small "Germans," there being only two couples up at a time. From two packs of ordinary playing cards select the Kings and Queens.

Two couples up and *dance*, the leader having previously given each couple four Kings and four Queens; the ladies the Kings and the gentlemen the Queens.

Signal for the cards to be distributed; the Kings to gentlemen and the Queens to ladies.

Signal for gentlemen holding Kings to seek ladies holding Queens of the same suit, and for couples up to choose partners. All dance.

Signal for seats. No favors.

XLIII. SWALLOW SWALLOW.

This figure always causes a great amount of merriment, and should only be introduced at a small and very informal "German."

Provide a number of large pieces of sponge cake — the larger the better.

One or two couples up and *dance.*

Signal for a gentleman to seat a lady and bring up two or three gentlemen, each of whom the leader provides with a piece of cake.

Signal for gentlemen to commence eating, and the one who first swallows his cake dances with the lady; the others choose partners. All dance.

Signal for seats. No favors.

XLIV. MULLIGAN GUARDS.

Provide as many small toy drums as there are to be ladies present at the "German," and as many long tin whistles, or toy trumpets, as gentlemen. On the bottoms of the drums should be written the numbers, from one up. There should be similar numbers on tags attached to the whistles or trumpets.

Distribute the drums and whistles, or trumpets; drums to ladies, and whistles to gentlemen, at random, paying no

attention to the number. Call out one, two, three, four, etc., until you have enough up to well fill the floor. Find corresponding numbers and dance. This of course brings the lady with drum one, and the gentleman with whistle or trumpet one, together.

Signal to fall in and march as follows: Consider this page to be the plan of your floor. First have the dancers form in a line of couples on the left side, the ladies being on the inside, and all facing the top of page — "march." When the first couple comes to the left top corner, the gentleman stops and faces the bottom of page, the first lady leading. The second gentleman takes his place next to the first, and so on, until all the gentlemen are facing the bottom. The ladies continue to move in single file, turning at the right top corner; they continue down the right side, turn at the bottom corners and form at the bottom, "about face," and they face their partners. "March"; Ladies and gentlemen advance in step, the ladies drumming and the gentlemen whistling until they meet; then dance.

Signal seats.

It will be appropriate to have the Mulligan or Skidmore Guards played. No favors.

XLV. MAY POLE.

This is an adaptation of the old country dance of that name.

The May Pole is to be prepared in this way: A pole at least two inches square, or, if round, two and a half inches diameter, is placed in a solid standard so as to be stationary. This should be from ten to twelve feet high. Ribbons, or strips of paper cambric, should be tied securely to the top of this; these should be in two colors, and somewhat longer than the pole, and should be of a number divisible by four.

—— (a fourth as many) couples up as streamers on the pole, and *dance.*

Signal to find partners, favor and dance.

Signal to gather round the pole, the gentlemen all gaining possession of the ends of the streamers of one color, the ladies of the other.

Signal for the gentlemen to revolve about the pole to the right, ladies to the left, passing between every other one, as in grand right and left. When a complete revolution has been made, and each dancer has reached his or her chosen partner, all dance.

Signal seats. Favors for both.

XLVI. CANDLE.

Place a chair at each end of the room, and provide two lighted candles or tapers.

Two couples up and *dance.*

Signal for gentlemen to place ladies on the chairs and give each a lighted candle.

Each gentleman then brings to his partner three other gentlemen, who join hands, circle round her, and in turn jump and try to blow out the candle. The successful one dances with the lady, while the other two and her partner solace themselves with other ladies. All dance.

Signal for seats. No favors.

XLVII. LASSOO.

Take a number of scarfs or strips of tarlatan.

—— couples up, favor and *dance.*

Signal for a number of gentlemen, as many as there are couples on the floor, to rise, separate in pairs; each pair is to endeavor with a scarf to capture any two of the couples dancing.

When successful, they dance with the ladies, while their former partners return to their seats.

It is necessary to "lassoo" two couples at a time.

Signal seats. Favors.

HALL FIGURES.

I. LABYRINTH.

—— couples having danced, form a grand circle.

The leader breaks the circle, and leads one end in past the other, and keeps on round after round, thus forming a spiral, with four or five feet space between each coil.

When the first couple reach the center, they dance out through the spiral passage into the room beyond; the next couple follows, and the spiral thus constantly becomes smaller.

When the outside couple has reached the center and joined the other dancers, signal seats.

II. PLAITING.

All the couples having danced, they form in four lines of equal number; the four end ladies of these lines join hands, or better, take hold of the back of a chair.

The gentlemen at the other end act as leaders.

The plaiting begins at a signal, by one of the outside lines advancing toward the middle, when the dancers stoop, and letting go hands, each passes under an arch of the line first met. Continuing on, they form arches for the next line to pass under, which stoops and sepa-

rates for the purpose, then under the next. They then again approach the middle, and so continue, passing under and forming arches for others to pass under alternately.

Each of the lines, being started by the first one, joins in this "under and over," "backward and forward," movement.

The leader should stand at the chair, and should direct how far down this letting go of hands should be done, as the object is to weave the lines into each other.

Thus, beginning at the chairs, first a rank of ladies is formed, next a rank of gentlemen, and so on.

When the plaiting is completed, a signal is given for all to clasp hands, when the gentlemen all face toward the chairs, and the ladies in the opposite direction.

Signal for each to dance with opposite.

Signal seats.

III. WHEEL AND SPIRAL RINGS.

A wheel is formed as in the "Windmill" figure, which stands still. A large number of couples join hands, and are led into the wheel under rings of arches in succession, forming a spiral; as a sufficient number reach the last or middle ring to form an entire circle of dancers, they separate themselves from the spiral, and form the "rings" of the figure.

When all the arch rings are filled, they all revolve in one direction, while the wheel revolves in the other.

Signal dance.

Signal seats.

V. SUN.

All up and dance.

Signal to form for marching. Divide the marchers into six divisions. The first couple of each division should lead it toward the same point in the middle of the room. When the leading couples have formed in a hexagon, with their divisions extending out in radii, they should either run under a tunnel formed by the other dancers or dance out between the lines. In the former case, they dance when they reach the outside of the tunnel. As there is space left in the center, the dancers should move up, so as to have the radii, until all are dancing, spring from the same point.

When all have danced, signal seats.

V. FOUR RINGS.

—— couples form a ring.

Four leaders should place themselves at equal distances apart in the ring.

At a signal, these divide the ring in four and "wheel" the ends of the four quadrants in the center.

This forms a "Wheel."

Signal for four leaders to lead their ends of the four spokes of the wheel to the opposite ends and join hands. Thus four rings are formed, which then revolve.

Signal dance.

Signal seats.

VI. MINE.

This is a very effective figure, and will answer admirably for a parlor as well as a hall.

A large number of Japanese lanterns must be provided. These are lighted, and given either to each gentleman or to each dancer.

The ordinary lights of the room are to be extinguished.

All up and dance.

Signal to form a circle round the room. The leader is then to lead, and all the rest follow him in any complicated lines and curves that suggest themselves to him. For instance, a serpentine line down the room is very effective.

These windings are continued as long as they "take."

Signal to dance.

Turning up the gas will then be the signal for seats.

ON "GETTING UP" FIGURES.

THIS is very easy work,— more so, indeed, than any one has an idea of, who has not attempted it; but the explaining of just how to go to work is so different and so difficult, that, as we sit down to write about it, we almost shrink from the task, and decide rather to give general hints on the subject than exact directions.

In a little book that recently came to our notice, called "Hints to Inventors," the advice given was somewhat as follows: "To watch apparatus and operations, and let the practical imagination, assisted by memory, wander through all the possible modes in which a certain result might be accomplished. To reject those that appeared to be impracticable, and experiment on those only that bid fair to at least equal old and proved methods." But when

we are merely seeking for novelty,—endeavoring, in short, to create something new, instead of doing something old in a better manner,—there must be a spontaneity of creation, or sudden inspiration, about it, that clearly makes the ordinary inventor's rules of no use to us. Still, as our subject is neither lofty as the skies nor "as deep as a well," we may give our readers some useful ideas in regard to it.

The simplest way is, at first, undoubtedly, merely to vary old figures somewhat. Take, for example, "Fan," and "Umbrella," or "Tunnel," and "Serpent": here are two figures from each division. In the latter two, notice how slight the variation, and yet how entirely different the effect; and if they be placed some little distance apart on a programme, to people in general one of them will, indeed, hardly suggest the other. In the same manner, one with even very little practice or inventive genius will find that he can change almost any old and too well known figure into an attractive novelty.

Now we will look at the other two figures, the "Fan" and the "Umbrella." These are so similar that we would hesitate about putting them both on one programme; yet at different "Germans," or one near the beginning and the other near the close of the same "German," they appear altogether different and distinct figures. *Different properties* cause the difference. These figures, or we might almost say this figure, alone could be varied almost indefinitely. For example, let the "unfortunate" gentleman bring water or lemonade, or other potable, to the dancing couple, or write the word "Left" with chalk on his back, or anything else. This is *varying* a figure.

Another simple way of "getting up" figures is to notice and adapt some game or play, some operation in science or art, some household duty or every-day event. The "Race" is an example of the first of these. "Hurdle" is another similar adaptation. Make, for the foundation of your figure, the carrying of a lady in a wheelbarrow, or have a "rejected"

gentleman followed by a waltzing couple, for whose benefit he sweeps a path. Upon such a foundation introduce marches, or such other details as occur to you, and, our word for it, your "new figure" will prove a success.

There is yet a third way of varying or composing figures, outside of positive invention — we mean by combining them. This takes some little practice, but with such practice great proficiency can be attained. We can give but little advice on this branch of the subject, there being very little to be said. We will simply point out one or two examples, hoping that by observing these, and the little practice already spoken of, you will acquire the knack — for it is almost that and nothing more.

Take for example, "Ladies chain and change"; here you will recognize the combination of a couple of features in an ordinary quadrille.

For another example, take the "Basket-Tunnel"; here we see, as its name would suggest, a plain combination of the "Basket"

and "Tunnel" feature of the "Tunnel" figure. Again, the "Grand Chain Basket"; this is a combination of the "Basket," "March," and "Grand Chain."

We have placed several of these palpable combinations among our figures. Let us here explain that it is from no lack of figures that we do this — not to "fill up,"— for, as we have before stated, we have made our selections from many hundreds of different figures,— but because the figures are *good* in themselves, and *better* in combination, and also because we wished to give examples of that combination of figures, or of parts of figures, that we have just been trying to explain; and in the hope that our efforts may be attended with some degree of success, we stand beside an imaginary hostess, and, with her, bid our friends adieu.

APPENDIX.

AFTER finishing this little book according to our first idea, we have come to the conclusion that, for many of our readers,—that is, for those who have never seen, and perhaps scarcely ever before heard of, the "German,"—the preceding chapters have failed in their mission, and that it would not be possible for such persons to give a "German," even with the aid of our instructions. Now, as we propose to enable *every* reader to lead or to entertain his or her friends in this way, we have decided to devote a portion of this chapter to a short and concise explanation of what a "German" really and practically is. This being meant for such, and only such, of of our readers as feel the want of it, we beg that others will pass it over and forgive us for

devoting even this small portion of our work to what will probably seem to them unnecessary.

To begin, then: A "German" is a dancing party, at which each lady is supposed to have a partner for the entire evening, and to whom she returns after every figure.

The couples are seated round the sides of the room or rooms, leaving the center free for dancing. The entire control of the affair is in the hands of some chosen gentleman, to whom the rest look for instruction, and who manipulates the evolutions of the dancers which we call "figures"; the gentleman spoken of is generally known as the "Leader."

All being seated, the leader gives a signal to the musicians, who strike up a waltz or galop. He then designates certain couples, who rise as called upon, and dance; these couples are then said to be "up." After a certain interval the leader gives a signal, and the couples dancing choose others; each lady a gentleman, and each gentleman a lady. This, of course, doubles the number on the floor. The leader

then directs those dancing through some figure,— such, for instance, as an ordinary quadrille, or any of the examples already described under the head of "Figures."

At another signal from the leader, the figure "breaks up," and a general waltz follows, in which one generally dances with the partner last chosen. At still another signal, all "on the floor" return to their original seats, all the ladies being first conducted to their own seats by the gentlemen. The leader then "has up" another "set" of couples, who follow the lead of the preceding ones; and so on until every couple has been "up," and gone through the same manœuvres.

In many figures "favors" are used. These are usually certain combinations of colored silk, or muslin, and tinsel, worked into attractive and pleasing forms and devices, and are designed simply to pin on the coat or dress, or in the hair, as ornaments for the evening. Sometimes useful articles are used for favors, such as pencils, button-hooks, fans, or any

other little thing. During a "favor figure" (a figure in which favors are used), at some time indicated by the leader, and usually when those "up" invite those not "up" to dance, the favoring is done by gentlemen handing favors to ladies, or attaching them to their dresses, and by ladies similarly decorating and complimenting gentlemen. When the leader hands the favors to those dancers who are on the floor, for distribution, their conferring them upon others who are not "up," is thus an invitation to dance; but the handing out of favors is at the pleasure of the leader, and altogether arbitrary. In some cities it is customary to distribute them during every second figure, while in others they are an accompaniment of almost every figure put upon the floor.

ESTIMATES.

Naturally these will be only approximate, as prices differ materially in different cities, but we think they will be near enough for the purpose.

We give the items in the order we mentioned them in the chapter "To the Hostess."

FLOOR COVERING.

If rented for the evening, it will cost about ten dollars.

If purchased, from eight dollars up to fifteen, according to quality of the cloth and the size of the rooms.

CHAIRS.

These are almost always rented, and may be had for from fifty cents to one dollar per dozen.

MUSIC.

The ordinary price for three or more pieces is five to six dollars per piece, but in the height of the season runs as high as eight dollars, and during the summer as low as four dollars.

REFRESHMENTS.

Under this head we will first make a few suggestions which might properly have come in the chapter addressed "To the Hostess."

In preparing the above you can elaborate, of course, as much as you please, but they should be provided at intervals of one and a half to two hours, and either in addition to or without a regular supper; which last may be served by the gentlemen in the dining-room or parlor. We think the latter room preferable, as there all can be seated.

We should advise that the refreshments to be passed consist, say, first of coffee and wafers — so refreshing; second, ices and cake — so cooling; and lastly, a cup of hot bouillon, with perhaps an accompanying roll — so invigorating. The little intervals in the business of the evening afforded by this mode of serving are very pleasant, and add greatly to the general enjoyment. While the musicians are refreshing themselves occurs the only opportunity for general conversation that it is convenient or well to have. Your guests expect it and enjoy it.

We can say little as to cost. According as your refreshments are simple or elaborate, the expense will be small or large. Make up your mind how much you wish to expend, and then do the best you can with that amount.

FAVORS.

Here any sum almost may be expended,— the prices of favors ranging from five cents per dozen to —— dollars each. Imported favors are very expensive, especially if they be made of silk or velvet, the duty on those materials adding largely to their cost.

We have found that by a careful expenditure of one dollar for each couple, very pretty favors, and plenty of them, may be procured; while by allowing two dollars and a half for each couple, a very elegant private "German" may be given. But in this the usual custom and

expenditures of a community in its ordinary expenses will suggest and govern the cost of a "German," as well as of everything else. What might be a very moderate outlay for favors in New York city, would be almost a sinful waste for those who may be getting up the first "German" among the fashionable inhabitants of "Boriaboola Gha."

In conclusion, we present an estimate of the cost of a small "German," say of twenty-four couples:

Floor covering		$8 00
Four dozen chairs at 50 cents		2 00
Expressage on chairs		1 00
Music, three pieces		15 00
Refreshments —		
Three gallons cream at $1.50	$4 50	
Assorted cakes	2 00	
Salad	5 00	
Oysters	3 00	
Coffee	2 00	
Two gallons punch at $2	4 00	
Service	2 00	
		22 50
Favors at $1 per couple		24 00
Total		$72 50

This will make a very handsome and finely-appointed "German." Of course the expense can be greatly diminished, perhaps even one half or more, if one prepare one's own refreshments and make one's own favors.

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